

UDC 811. 111'

## TRANSLATING THE CULTURALLY-MARKED CONCEPTS IN THE ADVERTISEMENTS

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*The present paper is aimed at one of the most challenging tasks of the translator to retain culturally-marked concepts in rendering the contemporary English advertisements into Ukrainian. Translation studies are a complex phenomenon as it is an interdisciplinary science, primarily connected with culture. And culture is the total life way of people, the social legacy the individual acquires from his/her social stratum. The concept 'culture' addresses three salient categories of human activity: the 'personal,' whereby we as individuals think and function as such; the 'collective,' whereby we function in a social context; and the 'expressive,' whereby society expresses itself. The end-goal of the given research is to reveal the etymology of some loans in Ukrainian and the way of their 'transplanting' due to the contemporary correlation of the cultures of the societies. We have selected a number of English loans at different stages of their localization in the Ukrainian language from advertisements in various types of mass media. Localization is defined as adapting a product or service into the language countrywide to account for the difference in the language and the culture as well. Any degree of cultural transposition involves the choice of features indigenous to the TL and the target culture in preference to features with their roots in the source culture. The result is to minimize 'foreign' (that is, SL-specific) features in the TT, thereby to some extent naturalizing it into the TL and its cultural setting. Contemporary English loans first come as exotisms into the Ukrainian discourse together with new concepts or objects as exotisms and undergo mainly transcription. Primarily the area of their usage is limited either by a professional community or a social dialect, due to the development of the industry, service or market expansion the borrowings come into the national wordstock though much depends upon the development of the Ukrainian Standard Language.*

**Key words:** translation, borrowing, culture, culturally-marked concepts, transcription, calque, etymology, transplantation.

**Михайленко В. В. Переклад культурно маркованих концептів рекламного тексту.** Пропонована стаття спрямована на розв'язання важливого завдання для перекладача – збереження культурно позначених концептів при перекладі з англійської мови українською. Перекладознавство є складним феноменом, оскільки це міждисциплінарна наука, передусім пов'язана з культурою. А культура представляє все життя індивідуума в його соціумі, який успадкував її. У результаті маємо мінімізацію «чужорідної» (специфічного для ОТ) риси у ТП, тим самим певною мірою відбувається натуралізація його в ТП та його культурному середовищі.

**Ключові слова:** переклад, запозичення, культура, культурно марковані концепти, транскрипція, калька, етимологія, трансплантація.

**Defining the problem and argumentation of the topicality of its consideration.** Translation studies are a complex phenomenon as it is an interdisciplinary science, primarily connected with culture [see 33, see also 7]. Culture is the total life way of people, the social legacy the individual acquires from his/her social stratum [10]. The Stanford Encyclopedia of Philosophy defines culture first within anthropology [18] as "a whole which includes knowledge, belief, art, law, morals, customs, and any other capabilities and habits acquired by human-being as a member of society" [see also 9]. Other definitions often try to choose between the external and internal options in Tylor's definition [see Routledge Encyclopedia of Philosophy; see also 17]. Evidently, the concept 'culture' addresses three salient categories of human activity: the 'personal,' whereby we as individuals think and function as such; the 'collective,' whereby we function in a social context; and the 'expressive,' whereby society expresses itself [see 16]. The culture concept denotes a historically transmitted pattern of meanings embodied in symbols [21, 211–212], a system of inherited conceptions expressed in symbolic forms by means of which people communicate, perpetuate, and develop their knowledge and attitudes toward life [11, see also 1, 23–24].

As Sapir-Whorf theory stresses that different thoughts are brought about by the use of different forms of language [26, 198; 4]. Actually, culture difficulties constitute the most serious hurdles for translators and cause the most far-reaching misunderstanding among readers/listeners [5, 123–128]. Nowadays, the major problem in translation is being certainly influenced by different cultural norms in the SL and the TL [6, 196–197; see also 9]. Consequently, the translator's responsibility is to choose the norms that take priority over others [12, 36].

The end-goal of the given research is to reveal the etymology of some loans [see also 23, 28–30] in Ukrainian and the way of their 'transplanting' due to the contemporary correlation of the cultures of the societies. We have selected a number of English loans at different stages of their localization in the Ukrainian language from advertisements in various types of mass media. Localization is defined as adapting a product or service into the language countrywide to account for the difference in the language and the culture as well.

**Discussion.** Language is an arbitrary and conventional symbolic resource existing within a cultural system. The integrative approach to culture and language is one of the

most postulated views in modern linguistics which point out that the SL item must be “embedded” in a wider cultural context of the TL. The fact is that Paul Newmark defines culture as “the way of life and its manifestations peculiar to a community that uses a particular language as its means of expression”. [3] However, the author does not regard language to be a component of culture unlike Vermeer’s thesis: “language is part of a culture” [4]. Translation involves the process of cultural de-coding, re-coding and en-coding loans by the receiving society.

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The domain of translation studies has expanded beyond the limits of language to include the cultures of the source and the target language. The domain of translation studies has expanded beyond the limits of language to include the culture of the SL and TL [Al-Hasan]. The communication of the meaning of the source-language text is by means of an equivalent target-language text [8] so translation consists of language and culture. Jerome said that two things are necessary for a good translation – an adequate understanding of the original language (source language) and an adequate command of the language into which one is translating (receptor language). Larson claimed that “Translation is a complicated process.” [9] However, a translator who is concerned with transferring the meaning will find that the receptor language has a way in which the desired meaning can be expressed, even though it may be very different from the source language form. Translation is no longer considered to be a mere cross-linguistic activity but it significantly is cross-cultural communication. Translation plays a vital role in making a culture universal and general. It acts as a bridge to communicate all kinds of languages specially those similar to each other considering their linguistic features and cultural customs in all parts of the world. So it links all units of the world in the global network. Moreover translation presumes the existence of boundaries between different cultures and the translator most probably is aware of these boundaries and the inevitability of crossing them. Without cultural similarities and universalities, there is no way for people of different cultures to communicate with each other and translation will be impossible. When speaking of two languages which are to be translated equivalently, translators must convey the same referential, pragmatic and interlinked meanings. However, due to differences between two cultures, semantic equivalence is limited to some.

### 6.2. Getting Familiar With Pop Culture and Language

is the only social institution without which no other social institution can function; it therefore underpins the three pillars upon which culture is built.

As the culture of Ukraine closely comes into contact with the languages of the EU countries and, primarily, with English-speaking countries multicultural considerations come into focus of scholars. There is an influx of English loans due new aspects of the objects or some exotic notions which come into Ukrainian bringing their cultural feature. The process of re-coding across cultures introduces the attributes of objects or concepts into the target recipient’s culture. Translators/interpreters are the first to face new culture in the verbal forms and

convey them to the recipient’s language referring to the object or notion. So, translators resort to a cross-cultural translation whose success depends on their understanding of the culture of the SL. Although, the dominant criterion of translation felicity is the communicative function of the target text but the culture on the level of cognition is of primary importance [2]. Using the data retrieved from Ukrainian ads we will describe the methodology and methods of the analysis in the frame work of translation and linguistics. Language and culture are closely related to each other. As cultures are diverse, so languages are also diverse. The input of the ST may contain some words with cultural connotations which mirror cultural characteristics of the society, therefore, the translation process must employ the categories of semantic equivalence and pragmatic equivalence when transmitting the input text into the target one [13, 343–347]. Though Roman Jakobson (1971) considers that translation does not just mean the change of symbols into another language but it is a process of information substitution. In his turn, Catford (1965) explained that in translation there is no meaning equivalence but just the signifier equivalence. Eugene Nida says that translation consists in reproducing the receptor language the closest natural equivalent of the source language, first in terms of meaning and secondly in terms of style [24]. Accordingly, translation involves translator’s or interpreter’s linguistic competence and cultures of both language communities. An integrative approach to culture and language must take into consideration semantic and pragmatic systems of SL and TL I in their macro-context [see also 28, 242] because culture provides the environment in which languages develop, even as it influences how they are used and interpreted. Earlier Lefevere specified that the work of the translator consists of not merely transferring lexical units from source text (ST) into target text (TT) but most importantly “rewriting or manipulating original texts” [19, 16].

Hatim and Mason generalize that ‘an act of communication permanently deals with at least two languages along with a broad network of elements including cultural, historical, political and ideological differences’ [14, 2]. Translation is a kind of activity which inevitably involves at least two languages and two cultural traditions [27, 200; 15]. As this statement implies, translators are permanently faced with the problem of how to treat the cultural aspects implicit in a source text (ST) and of finding the most appropriate technique of successfully conveying these aspects in the target language (TL). These problems may vary in scope depending on the cultural and linguistic gap between the two (or more) languages concerned [25, 130; and also see 20].

The importance of the translation process in communication led Newmark to propose a componential analysis which he describes as being “the most accurate translation procedure, which excludes the culture and highlights the message” [23, 96]. This may be compared to the scale proposed by Hervey et al, visualised as follows:

Exoticisms – cultural borrowing – calque – communicative translation – cultural transplantation [15, 28].

**Corpus analysis.** Any degree of cultural transposition involves the choice of features indigenous to the

TL and the target culture in preference to features with their roots in the source culture. The result is to minimize 'foreign' (that is, SL-specific) features in the TT, thereby to some extent naturalizing it into the TL and its cultural setting [14, 28]. Venuti indicates that translation strategies "involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it". He employs the concepts of domesticating and foreignizing to refer to translation strategies [30, 240; 31]. Hervey introduces the four major techniques for translating culturally marked concepts: 1) functional equivalence; 2) formal equivalence; 3) transcription or 'borrowing' (i.e. reproducing or, transliterating the original term); 4) descriptive or self-explanatory translation [15, 2–6, cf. translation as activity: 32, 191–192]. Further we will concentrate on the third technique in the process of translating advertisements with culturally marked concepts from the ST to the TT.

The English word *merchandiser* – 1590s, agent noun from *merchandise* (v.) – is a polysemous word, its lexical meaning includes the following components: *purchaser; seller; promoter; displayer* and *advertiser* see: his/her activities may include *display techniques, free samples, on-the-spot demonstration, pricing, shelf talkers, special offers* and *other point-of-sale methods*. According to the American Marketing Association, merchandising encompasses "planning involved in marketing the right merchandise or service at the right place, at the right time, in the right quantities and at the right price" (Business). *Мерчендайзер* – borrowed into Ukrainian in the meaning of *a person responsible for the placement of goods on the shelves of stores*. The lexeme came into Ukrainian from English due to the foreign supermarket franchisors appearance in Ukraine in the 1990s. The word retains an English transcription but its meaning narrowed to one component as a term of commerce *displayer of goods on the shelf* "той хто розкладає товар," cf. a person or company or a company that sells goods to the public (Collins).

Cash 1590s, "money box"; also "money in hand, coin", from Middle French *caisse* "money box" (the 16<sup>th</sup> c.), from Provençal *caissa* or Italian *cassa*, from Latin *capsa* "box"; originally the *money box*, but by the 18<sup>th</sup> c. the secondary sense of the money in it became sole meaning. *Cash-crop* is attested from 1831; *cash-flow* from 1954; the mechanical *cash-register* "machine for automatically recording the sums of money deposited in it" is from 1878 – "ready money". For accounting purposes, cash includes money in hand, petty cash, bank account balance, customers' checks and marketable securities. It may also include the unutilized portion of an overdraft facility or line of credit (Business Dictionary). The definition reveals several components in its lexical meaning. In Ukrainian *кеу* is borrowed through transcription to denote "готівка". It is also a constituent of the compound word *кешбек* "cashback" which in English denotes "a system in which banks or business encourage people to buy something by giving them money after they have bought it (Cambridge); or a service provided by some supermarkets in which customers paying by debit card can draw cash (Collins). In Ukrainian it is programme of a certain sum of money return when a customer pays for the goods or services by

a debit card. Nowadays it is a very popular programme in Ukraine. So, the compound borrowing is used as a term of finance. The borrowing *кеу* "готівка" is sure to join the way of all catchy words or will be retained as a professional term.

The Ukrainian *кеу* has two different etymologies and two orthographic forms in English (1) *cash*, a finance term which is a homophone of *кеу* (2) *cache* (from French *acher* 'to hide'), a computer term denoting: 1) a computer memory with very short access time used for storage of frequently or recently used instructions or data (Merriam-Webster); or 2) an area or type of computer memory in which information that is often in use can be stored temporarily and got to especially quickly (Cambridge). The other Ukrainian *кеу*, denotes a super fast memory storing data in use and it will have long life in the professional discourse.

English *hostess* – a woman who entertains customers, especially men, at a nightclub (Cambridge); or a woman in charge of a public dining-room who seats diners (Merriam-Webster). Ukrainian *хосмес* came through transcription from English – "господиня" of the dining-room of the restaurant or a hotel. In the Ukrainian lexeme *хосмес* the component an entertainer is implicit unlike in English it is explicit.

The word *trend* was registered in the 1590s, "to run or bend in a certain direction" (of rivers, coasts, etc.), from Middle English *trenden* "to roll about, turn, revolve", from Old English *trendan* "turn round, revolve, roll", from Proto-Germanic *\*trandijan* (source also of Old English *trinde* "round lump, ball", Old Frisian *trind*, Middle Low German *trint* "round", Middle Low German *trent* "ring, boundary", Dutch *trent* "circumference", Danish *trind* "round"); origin and connections outside Germanic are uncertain. Sense of "have a general tendency" (used of events, opinions, etc.) is first recorded in 1863 from the nautical sense. Its definition includes: (1) a change or development towards something new or different; (2) set a trend means to do something that becomes accepted or fashionable, and that a lot of other people copy (Collins), or (1) a prevailing tendency or inclination; (2) a current style or preference; (3) a line of development (Merriam-Webster). Into Ukrainian *тренд* came through transcription and retains its polysemous character – in a broader meaning a *trend* can be used in various domains but it is more frequent in fashion, marketing and design business. The synonym is *тенденція*, a borrowing from Latin.

*Viber* – a VoIP and instant messaging application with cross-platform capabilities that allows users to exchange audio and video calls, stickers, group chats, and instant voice and video messages. It is a product of Rakuten Viber, a multinational internet company headquartered in Setagaya-ku, Tokyo, Japan. It came into Ukrainian – *вайбер* as the name of a mobile application permitting transmission of calls, chat, messages to other users of the same messenger. It is a monosemantic term in the users community which the translator has to decode [see 34; 22, 242].

English *messenger* known from c. 1200, *messenger*, came from Old French *messagier* "messenger, envoy, ambassador", from *message* (see message, n). The unetymological *-n-* was inserted by c. 1300 for no apparent

reason except that people liked to say it that way (compare passenger, harbinger, scavenger, see Etymological Dictionary) – traditionally one who bears a message or does an errand: such as forerunner, herald (Merriam-Webster); or someone who takes a message or documents from one person to another (Cambridge). However, the component *take a message or documents from one person to another* is employed to label a new mobile tool. And Ukrainian borrowed it as the term to name a new gadget.

*Gadget* comes from sailors' slang 1886, gadjet (but it is said by OED to date from the 1850s), sailors' slang word for any small mechanical thing or part of a ship for which they lacked or forgot a name; perhaps from French *gâchette* "catch-piece of a mechanism" (the 15<sup>th</sup> c.), diminutive of *gâche* "staple of a lock". Its definition reveals the following component: *a small device or machine with a particular purpose* (Cambridge), cf. *an often small mechanical or electronic device with a practical use but often thought of as a novelty* (Merriam-Webster). The Ukrainian *гаджет* is borrowed from English as a term for a new technical device and it can function in various professional domains.

The verb *drive*, an Old English *drifan* "to compel or urge to move, impel in some direction or manner; to hunt (deer), pursue; to rush against" (class I strong verb; past tense *draf*, past participle *drifen*), from Proto-Germanic *\*dreibanan*. Used in Old English of nails, ships, plows, vehicles, cattle; in Middle English of bargains. Meaning "compel or incite to action or condition of any kind" (*drive mad*) is by the late 12<sup>th</sup> c. Sense of "work with energy, labor actively" is c. 1200; that of "aim a blow" is by the early 14<sup>th</sup> c. Transitive meaning "convey (someone) in a carriage", later an automobile, is from the 1660 s. The original sense of "pushing from behind" was altered in Modern English by application to automobiles. It comes into Ukraine and actualizes the component *pushing* and it is registered in the youth's slang. The basic form *драйв* is used as a wordbuilding matrix for Ukrainian: *драйв, драйвер, драйвовий*.

The English word *driver* is "one who or that drives" in various senses, the late 14<sup>th</sup> c. (the late 13<sup>th</sup> c. as a surname); agent noun from *drive* (v.). Earliest sense is "herdsman, drover, one who drives livestock". From mid-15<sup>th</sup> c. as "one who drives a vehicle". In U.S., "overseer of a gang of slaves", by 1796. Meaning "golf club for hitting great distances" is by 1892. Its definition differentiates: *an implement* (such as a hammer) *for driving*; (2) *one that provides impulse or motivation* (Merriam-Webster); *something that makes other things progress, develop or grow stronger* (Cambridge). In Ukrainian *драйвер*, a polysemous word, is used in the meaning of "двигун, мотор, енергія" and is popular with teenagers. The Ukrainian *драйвовий* reveals the following components: *сильний, гарний, ритмічний, енергійний* [see also 29, 77–78]. There must be a broad analysis of the given word in diachrony as the sociolin-

guistics proves the native word will oust the borrowing.

The word *promoter* was registered in the late 14<sup>th</sup> c., "one who promotes" (the interest of someone), "supporter", agent noun from *promote* and also from Old French *promoteur* and directly from Medieval Latin *promotor*. Specific financial sense of "one who leads in forming a company" is from 1876; sense of "one who organizes sporting or entertainment events" is attested from 1936. Its definition includes: *someone who tries to encourage something to happen or develop* (Cambridge); *a person who helps organize and finance an event, especially a sports event* (Collins; Merriam-Webster). The Ukrainian equivalent *промоутер* is a person whose duty it to advertize goods or services for them to find their place at the market [see 34, 123–127].

English barber shop (the first known use of barber-shop was in 1579) is a place where a barber works (Merriam-Webster). It goes back to "one whose occupation is to shave the beard and cut and dress the hair", c. 1300, from Anglo-French *barbour* (attested as a surname from the early 13<sup>th</sup> c.), from Old French *barbeor, barbieor* (the 13<sup>th</sup> c., Modern French *barbier*, which has a more restricted sense than the English word), from Vulgar Latin *\*barbatorem*, from Latin *barba* "beard". Originally also regular practitioners of minor surgery, they were restricted to hair-cutting, blood-letting and dentistry under Henry VIII. The Barber's Shops industry comprises establishments that are primarily engaged in cutting, trimming and styling hair and beards for men and boys [see 14].

The Ukrainian calque *барбершоп* (*перукарня* or outdated *цирульня*) is a chain of fashionable hairdressers for men and boys. The given borrowing retains the English cultural component, unlike the translation чоловіча перукарня loses it.

**Conclusions and perspectives of further research in this field.** Contemporary English loans first come as exotisms into the Ukrainian discourse together with new concepts or objects as exotisms and undergo mainly transcription. Primarily the area of their usage is limited either by a professional community or a social dialect due to the development of the industry, service or market expansion. The borrowings come into the national wordstock though much depends upon the development of the Ukrainian Standard Language.

No doubt, in the process of English-Ukrainian translation the translator/interpreter must look for the Ukrainian equivalent, then, in case of its absence, introduce a borrowing with its explanation [34, 123–124]. Unfortunately there is a tendency to frequently employ Ukrainian transcription of English words making a negative contribution into the target language. The borrowings like *viber, messenger*; etc. sooner or later will be substituted by newer programmes and they will be historical or markers of a certain period of IT development. The impact of the ST on the reader must be equal to the impact of the TT on its reader.

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